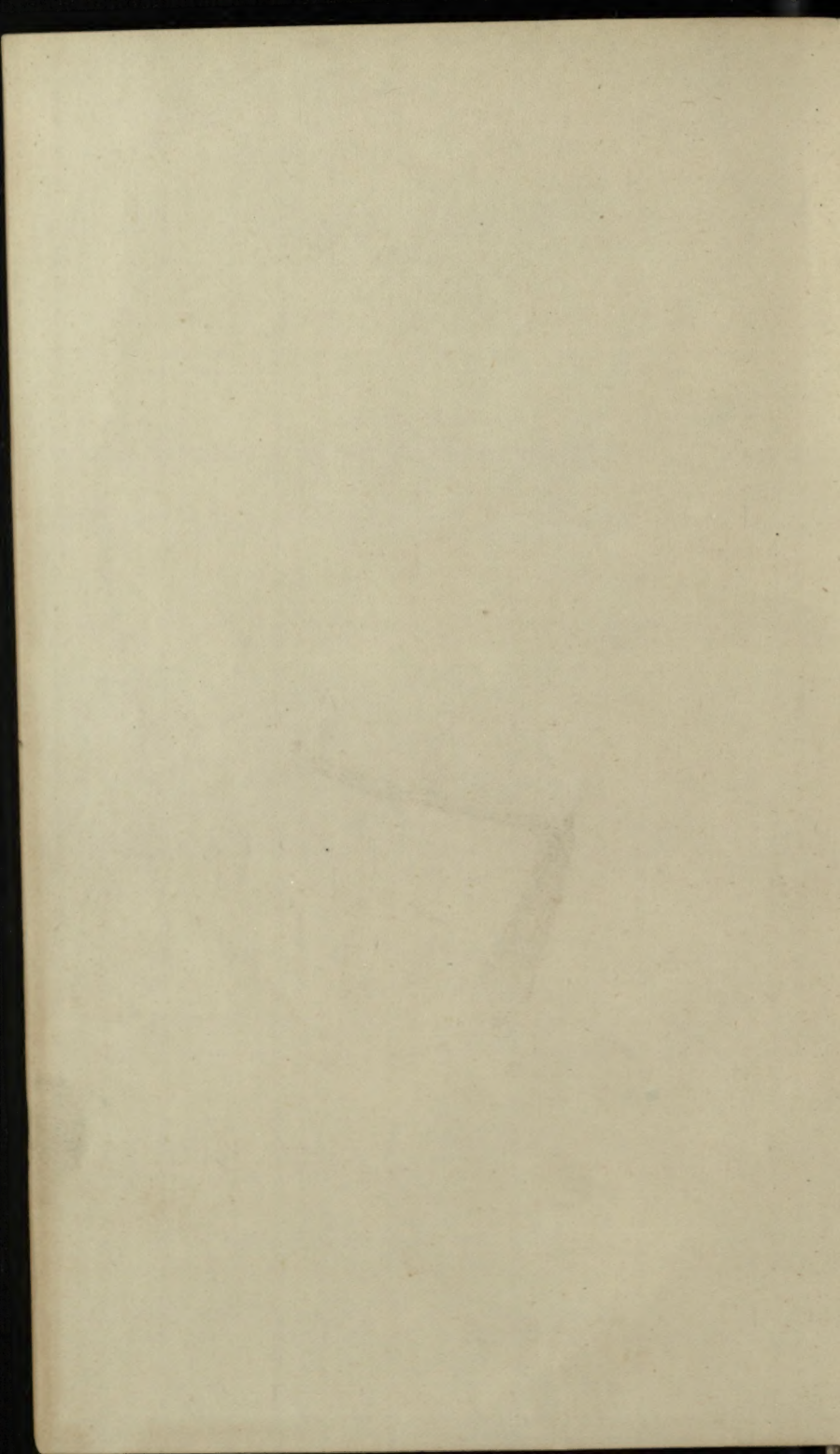
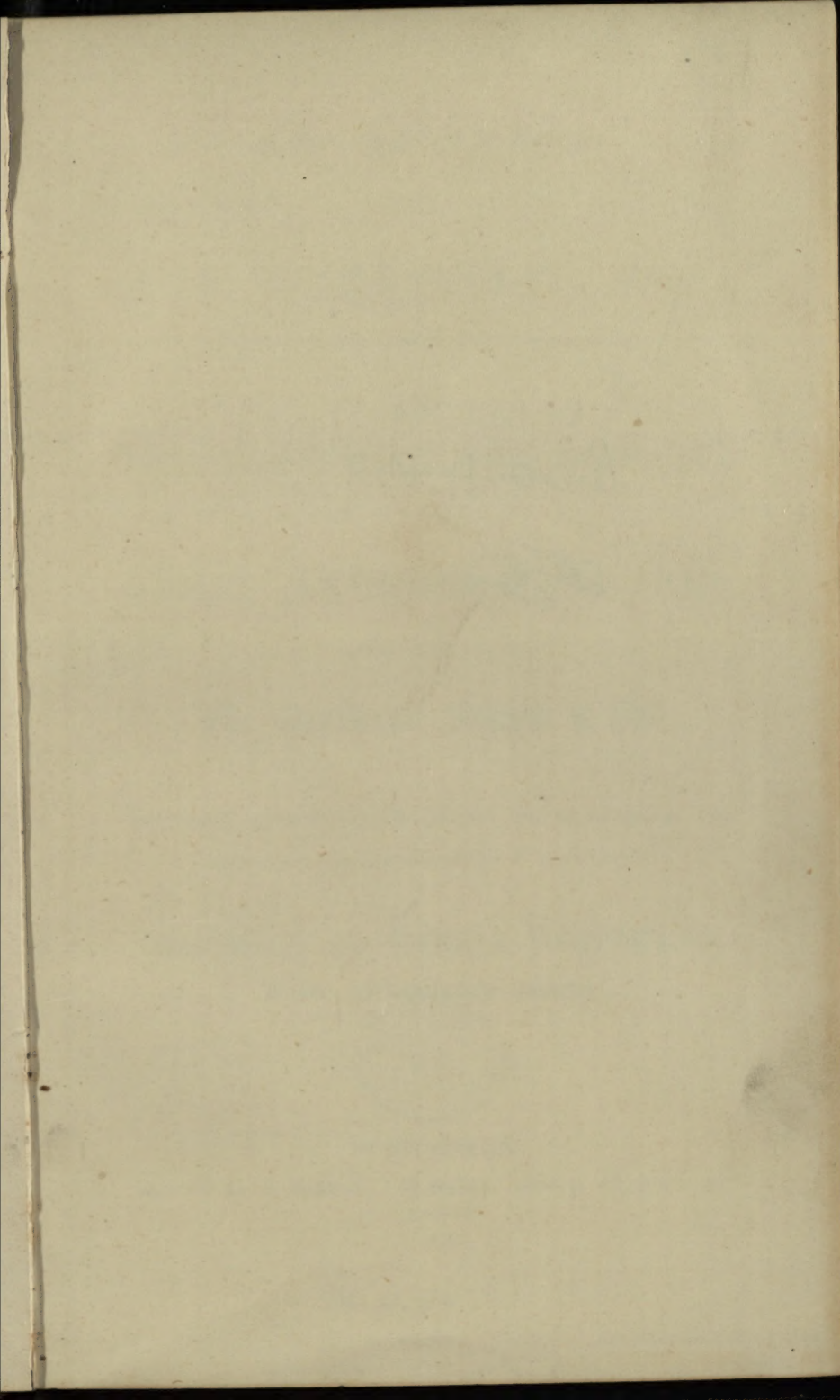


EX. 185. 244.  
400. A. 109









EX. 1851.244.

~~400. A. 109~~

~~A 47~~

4 205  
384/56  
Cromwell St. N. 111

# AN ADDRESS

BY

J. A. HAMMERSLEY, ESQ.

*Principal of the Manchester Government School of Design,*

ON THE

PREPARATIONS ON THE CONTINENT

FOR THE

GREAT EXHIBITION OF 1851,

AND THE CONDITION OF

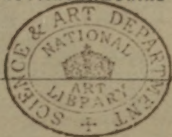
The Continental Schools of Art.

DELIVERED AT NOTTINGHAM ON THE 15th OF OCTOBER, 1850,

*At the request of the Local Committee for the Great Exhibition.*

REPORTED BY THOMAS WHITEHEAD,

OF THE "NOTTINGHAMSHIRE GUARDIAN."



NOTTINGHAM:

PRINTED BY T. FORMAN, "GUARDIAN" OFFICE, 14, LONG ROW.

1850.

26.11.67



AN ADDRESS

J. A. HAMMERSTEIN, ESQ.

PREPARATIONS OF THE CONTINENT

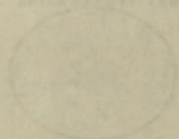
GREAT EXHIBITION OF 1851

THE LANCET

PRINTED BY T. B. SPENCER, OF THE LANCET OFFICE, 10, BLOOMSBURY SQUARE, LONDON.

REPORTED BY THOMAS WHITTAKER

OF THE LANCET OFFICE, 10, BLOOMSBURY SQUARE, LONDON.



UNIVERSITY OF CAMBRIDGE

PRINTED BY T. B. SPENCER, OF THE LANCET OFFICE, 10, BLOOMSBURY SQUARE, LONDON.

HL  
12.6.96.



School of Art, Manchester.

Decr 19<sup>th</sup> 1856

Dear Sir

I inclose you the address you wrote for on the 16<sup>th</sup>. It was delivered and published by the local committee of Nottingham, & was circulated without charge.

Mr Belkin the Mayor of Nottingham published a pamphlet.

Very truly yours

J A Hammondsley

Mantworth Dilke Esq

v.





## AN ADDRESS.

---

On the evening of Tuesday, the 15th of October, 1850, a meeting was held at the Exchange Rooms, Nottingham, for the purpose of hearing an address from Mr. Hammersley, Principal of the Government School of Design at Manchester, showing what the manufacturers on the Continent of Europe are doing with respect to the Exhibition of the Works of Industry of All Nations. Mr. Hammersley having recently been travelling on the Continent, had been invited by the Local Committee in connection with the above noble scheme to give an account of some of the Continental manufactures and works of art, with a statement of the preparations there being made for sending specimens of their skill to the Exhibition.

RICHARD BIRKIN, Esq., Mayor of Nottingham, occupied the chair, and many of the principal Manufacturers of the town were present, besides a number of Lace Designers, and Students from the Government School of Design. After a few introductory remarks by the Mayor,

Mr. HAMMERSLEY rose and said—Mr. Mayor and Gentlemen, there is an old saw which is worth repeating, namely, that “there is never smoke without fire;” and I think the circumstances of these times—the circumstances as affecting the manufacturers of this country—afford us a fortunate and admirable illustration of this old saw: at this moment there is an immense smoke visible to us throughout all Europe—on the Continent of Europe perhaps more so than here; there are all kinds of fumes being sent forth from every description of manufacture; and this, in the spirit of the old saw, of course could not exist unless there were some central and vital fire to give birth to it. Now I believe the central fire to be Education; and the smoke itself to be the mere preparations which are being made for the coming Exhibition of the Manufactures of the World. I shall illustrate this by reference to a number of incidents and circumstances that occurred to me in a journey I made on the Continent—a journey made for a three-fold purpose; the first being for relaxation from my professional duties; the second that I might gratify an ever-increasing love of external nature, by seeing different parts of the world; and thirdly for the purpose of finding out how far the manufacturers of the Continent were influenced by the invitation held out to them by this country to send their works to the Great



Exhibition of 1851; this last purpose being from a feeling of duty to make myself fully competent to conduct my professional business, and as a matter of duty, partly patriotic and partly selfish, which I owe to the country. (Cheers.) I have prepared no lengthy document, no elaborate paper, but have merely made a few rough notes to enable me to explain to you more plainly the various incidents which attracted my attention. In the first place, following out the text I have taken, namely, "that there is never smoke without fire," I believe I may say that there never is a reputation gained by any people, long continued, that has not its foundation in real desert. (Hear, hear.) Looking on the Continent with reference to manufactures, I conceive it is impossible that France, Belgium, Germany, or Switzerland, could have held a celebrity of a world-wide character for so long a period unless the people of those countries were deserving of it. (Cheers.) I think it impossible, for instance, that the people of France, in relationship with the manufacture of the porcelain works of Sevres, and the people of other countries with reference to the porcelain works of Berlin and Dresden, to have produced fictile manufactures of so celebrated a kind unless there were at the bottom of that celebrity an actual, virtual, and real excellence. (Hear, hear.) We are continually saying in this country, that the people on the Continent have excellence in that department; but it is not generally known how that excellence is brought about. It is the custom in England to associate with this admission a remark of this sort—"Yes, the people on the Continent have arrived at much excellence in elegant things, but not in useful things." I believe there is a fallacy at the bottom of this, worth some explanation; I believe they not only produce articles of excellence, but articles of utility; and I connect with this fact the belief that the French are getting so truly alive now to the desirability of associating with mere elegance of pattern things of daily use, that the proud characteristic of English manufacture—its utility, will receive serious damage unless we look to this matter. They are getting alive to the importance of producing in an elegant form those things which are used by the multitude. Beauvais, a manufacturing town in Normandy, has produced wares of common use of the same material as the ginger beer bottle of this country, on which are stamped forms as exquisite as the Greek and Etruscan, and which are sold in the public streets for two, three, and four sous a piece. They are alive to the advantages of producing things which will be useful in the cottiers' houses. We must look about us in this matter, lest we wish to allow these people to surpass us not only in things that are elegant but in things that are useful. (Hear, hear.) As no loud applause can be given to any thing that is not good, so no loud applause can be continued for any length of time to any thing that is not good: things that are ephemeral and time-serving must from their very nature die of themselves. I therefore think that the celebrity of the French, German, Bel-



gian, and Swiss manufactures must arise from true excellence; inasmuch as no applause can be continued for a long time to any thing that is not really good. Not only is the porcelain of these countries distinguished, but other articles have enjoyed a celebrity from 200 to 300 years past. The carpets and lace of Brussels are not only distinguished for their fine artistic character, but for their durability. From the same town and neighbourhood we have every description of ironwork for palisading, &c., &c., both for interior and exterior decoration, which are not only celebrated for the elegance of their formation, but also for their durability, permanency, and power of resistance to atmospheric injury. Switzerland produces lace of prime excellence. I do not say or imagine that their machine lace bears any comparison to yours; but as regards their tambour and cushion lace it is remarkable for its elegance of pattern and durability. In Neufchatel there are workings in precious metals. Its watches and works of jewellery have enjoyed a wide fame for more than 200 years. The silk of Lyons has enjoyed a celebrity, not only in Europe but throughout the world, for 300 years; as also have the ribands, gloves, and articles of delicacy manufactured in and near the same place. These countries have a name—a something that stamps them in the world as the possessors of certain excellencies in artistic manufactures. This is the smoke—this is the palpable visibility—this is the grand popularity; and I trace this great celebrity to the education of the people. (Cheers.) Having shown you in a few words something like the position of the manufacturers on the Continent—something like the reality of that position, that it is not ephemeral, not a mere empty sound of trumpets, I will direct your attention to the earnestness with which these people do their work for the Exhibition of 1851. (Cheers.) And I shall do this much in the order in which I found it. About three months ago I found myself in a small, dull, stupid town called Ostend—a town remarkable more for its extreme stupidity than any thing else—every body seemed to be asleep, and the very houses appeared to be blinking in a sort of doze in the sun-light. (Laughter.) After remaining two hours in this town I found a bill posted on a wall, and upon it was a notice in large letters, which, being translated, was to this effect:—"England: the Exhibition of the Industrial results of All Nations. A meeting will be held this evening, July the 26th, to arrange for visiting the Exhibition of 1851. All Belgians who are anxious to improve their country in industrial efforts are desired to attend. (Signed) Jean Boisson." And at the bottom of the bill was a note to this effect:—"Every information given to the meeting as to the best mode of transit to and from England." When I read this note I fancied the whole thing was a clever device of steam-boat proprietors, and the South-Eastern Railway Company, to get the Belgians over to London (laughter); but on making inquiries afterwards I found that it was not a meeting got up by these

interested parties, but by the man whose name was attached to the paper, and who was himself employed in producing stamped leather. He was an extremely poor man, but a very enthusiastic leather artist, and no doubt thought that there was nothing like leather. (Laughter.) He had a large meeting, and succeeded in inducing the inhabitants of this sleepy little town to join a society for the purpose of attending the Exhibition, and not only to attend it but to work for it: they were determined to stamp leather to have some sort of show at the Great Exhibition, and, having stamped their leather, to go to England to see how it was placed in the Exhibition. (Loud applause.) These poor sleepy Belgians—these people of Ostend, not half awake, thus formed a determination to improve the trade of their stupid town, and to show their manufactures to the world. Now I have been at a great number of meetings in England in connection with this important subject, but I have not seen, with one exception, in any of them, the same earnest intention to work for the Exhibition as was manifested at that meeting in Ostend. I do not speak this in censure, because I know it is too much a characteristic feature of the English people for them to say, “I have not time to send, I am fully employed and cannot work more than I do now: if I wished to send ever so much I could not find time to work at it.” But the Belgians, as illustrated by this little meeting, give us an instance how men can work for the sheer love of it. (Hear, hear.) A great anxiety with respect to the Exhibition is felt by the Designers and Manufacturers upon the Continent; and, as far as I can see, their enthusiasm is the same. (Hear.) I find that in England there appears to be something like two separate interests. In one town which I visited a fortnight ago, I found that the Manufacturers and Designers were at issue as to what should be exhibited; the Manufacturers being anxious to exhibit implements and machinery, and the Designers wanting to exhibit manufactures and designs only. The Manufacturers and Designers on the Continent are anxious on the other hand to exhibit both machinery and manufactures, and they act in concert together. (Cheers.) In Brussels I found that the ironworkers were anxious, in the Exhibition of 1851, to surpass the works of Quintin Matsys and the famous manufactures of the Low countries. As soon as the announcement of the Exhibition was made known to the Belgians, the artisans of Brussels set to work to see how they could best illustrate the evidence of their capacity for working in iron. I must go back in the history of a few years to show the peculiarities of schools of art and design. Originally, fifty years ago, schools of art existed in almost every town in Belgium. Some of these schools, partly from political revolutions, died out some years ago. Before that time the schools of design were such excellent ones, and they taught art with such right feeling, that the whole country, as far as the workmen were concerned, got thoroughly inoculated with what is just, what is



elegant, what is refined, and what is true in the principles of art. The schools, however, through political revolution, went down. No matter for that, because, as I said before, the people were inoculated with right principles, and those principles have not died out to this time, inasmuch as they were extended through the whole society of the country, and could not have died out in so short a time. The announcement of this Exhibition stimulated the iron-workers of Brussels. They met together, and started this question:—"Years ago we had schools to teach us something. They are gone now, and we stand in the position to lament their loss, for our knowledge of art and design is only a conventional remembrance of the past. What must we do to meet this difficulty? *We must send to the Exhibition, and in sending we must NOT copy the works that were done years before; we must not copy the works of other countries; and we must not copy the works of Ghiberti and Quintin Matsys; but we must do something of ourselves.* How are we to do this? In this way. We are to form ourselves at once into something that shall be equivalent to the schools that are dead, so that we may improve ourselves for this special occasion." (Cheers.) This is the grandest thing that I have to tell you; the Belgians had allowed their schools of art to die away, but when an occasion came which required knowledge to assist, they said—"Let us re-establish our schools, and learn something that will enable us to conceive and bring into existence some work of estimation which shall be OUR OWN." (Applause.) And very likely at this moment these men of Brussels, these hardy iron-workers, are meeting together this night, learning the principles of correct and elegant ornamentation, for the purpose of throwing out from themselves something that shall be worthy of the Exhibition of 1851. (Cheers.) I think if the announcement of this Exhibition had done nothing more than make that honest troupe of Belgians resuscitate their schools, it has done a great work (hear, hear); and if it would only make us in this country pursue the same course it would do a greater work still; or if it makes the generality of Designers work earnestly like these few Belgian iron-workers, it will have done a great work. (Hear, hear.) But the Manufacturers of Belgium are determined to exhibit at this great collection of the industrial products of the world; and they are determined to work at their manufactures regardless of expense and regardless of time. (Hear, hear.) This is an important question as it affects the English Manufacturers, which I will endeavour to show you. The continental people have two or three arguments in their favour for working diligently. One reason is because they have a great fondness for éclat—they like a sort of popular glory—a grand display and elevation of themselves. I don't think it is personal. I don't think they care about it from mere personal glory, but from patriotism: they like to work very hard in order that the whole mass of their countrymen may be elevated into a sort of grand state:

they would like the whole of their national glory to be incarnated in one man, so that he might be the admiration of the whole world. That is one reason, I apprehend, why the Continental Manufacturers are working so earnestly—the glory of La Belle France, or the glory of Belgium. (Hear, hear.) Another reason is—and this affects Designers—the Continental Designers are really well-educated men—carefully educated with reference to art, and they consequently possess such feeling and nicety in artistic matters that they work for the sheer love of it. (Hear, hear.) I believe that the Designer of France or Belgium takes to work from a feeling that art is a beautiful thing to be pursued constantly. The answer an English Designer once gave to me upon this subject was, “I go to the office in a morning, work for my wages, and get done as soon as I can, and then I go home again.” That is too much the feeling in this country. But the Continental Designers work with more earnestness—they have a great love for their pursuits as designers, irrespective of the consideration of wages. They are not good labourers; but in any thing that implies skill in design or ornamentation they are extremely earnest. As far as the Manufacturers are concerned there is another reason why they work with energy. A Manufacturer of Lyons said to me, when talking upon this subject, “We shall work earnestly, constantly, and anxiously for this Exhibition, because we know that the ‘Great Fair’ you are going to hold in London will be attended by all the buyers in the world worth any notice, and we shall show these buyers what we can do: we mean to show them that from the very simplest to the most intricate piece of work, we can execute every thing and execute it well. We shall show the men who travel about for the purpose of purchasing things what we can do.” I don’t wish for any thing more: I am only afraid we shall not be enabled to show all we can do; but it is imperative we should do what we can, as earnestly as we can, as soon as we can, and as well as we possibly can. (Cheers.) I found it a matter of duty to look into another question—as to whether there was any particular jealousy on the part of Manufacturers—as to whether they felt afraid of sending things to our country, and as to whether they were doubtful of sending new patterns or new principles of machinery. As far as I could learn (of course I could not ascertain their precise motives), but, as far as I could learn and see, there was no jealousy whatever: the most delicate things, the most studied things, the most insecure things, will be sent to the Exhibition without any doubt as to whether the Dutch will steal, or the English take advantage of them. (Applause.) There is one answer to this question quite apart from the Continental Manufacturers. There was once a nation of peculiar jealousy; it was doubtful of its neighbours, and would have no intercourse with them. It was learned in all sorts of immaculate things; and lest other nations should become as wise as itself, it built a wall round itself. What



is that country now? What is China in the civilized world with all its secrets and discoveries? (Cheers.) Its mysteries have oozed out, and its intellectual position is as low as that of any country in the world. (Hear, hear, hear.) As far as the Continental Manufacturers are concerned, I believe there will be a most unreserved display of what they can do, and of everything they can do; so desirous are they that every thing shall be done well. (Hear.) Indeed they are so enthusiastic that it becomes a question whether we shall not be behind hand with them. (Hear, hear.) I have now arrived at a subject to which I am almost afraid to refer. A French manufacturer, speaking of the designers in a certain great town, which shall be nameless, said to me, "I understand that a great number of your designers, manufacturers, and artisans are not going to exhibit in the Exhibition of 1851." I said I thought that was hardly correct, as I had never heard in England that they were not going to exhibit. He said "Oh, but it is correct." I thought it was queer that a man 500 miles from that town should know this better than myself, and I asked him his reason for stating what he had said. He replied, "Because you dare not exhibit." That was "a stunner" to me, to use any thing but classical language, and I told him that I did not see why we dare not exhibit. He said, "The fact is you dare not exhibit because by the exhibition you will show how much you are indebted to us for what you do!" (Laughter.) I don't mean to blink the question of how much we are indebted to these people. I believe for a long time, partly from the ill education of our designers, we have been absolutely obliged to steal designs from the French, Germans, and Belgians. I know a town in England at this moment which pays several thousand pounds a year to the French people for designs upon bits of calico, silk, and lace. This sum is paid by the manufacturers of the town to which I refer in order that they may steal thoughts from the French designers. Now I do not blame the manufacturers for this improper state of things,—it is inevitable; but the Exhibition must bring the time nearer to us when this practice can no longer exist. (Applause.) It is a piece of moral turpitude on the one hand, and a piece of national shame on the other, that education has been so long delayed in this country,—an education that shall enable our manufacturers to obtain designers equal to those on the Continent. (Cheers.) I do not say that any one is blameable; but this I do say—the cure is coming with this Exhibition. (Applause.) I believe we shall exhibit, but I believe we shall have extensive shortcomings, which, however, will be compensated for by redoubled efforts on the part of the manufacturers. (Hear, hear.) I have read placards on the walls of Ostend, Brussels, Geneva, Lyons, and Paris, and at all these places meetings have been called two or three times a week, and the manufacturers, designers, and artisans are determined to send evidences of their skill to the Great Exhibition: nothing can equal the enthusiastic warmth visible upon

those placards and in the common conversation of the people,—apart from any thing like determined hostility against this country; no, but they say “I will beat you if I can.” There is nothing like vanity; but there is an earnest desire on the part of these educated men on the Continent to do the best in their power for the purpose of promoting that cultivation of art which must grow out of this Great Exhibition. (Cheers.) There is a little place called Thun, in Switzerland. This little place is surrounded by snow mountains, and is exceedingly solitary and out of the world. It looks like the nest of the Archæological Society. (Laughter.) I never expected to see any ambitious efforts made towards the Exhibition there: the inhabitants never did any thing but what they had done the day before, and they never ate any thing but what they had eaten the day before. (Laughter.) But in this quiet place I found a bill containing an announcement to the following effect:—“Brethren of the Ober-land”—Oberland being the name of an Alpine district—“Brethren of the Ober-land—the inhabitants of Brienz and Interlachen will attend at the Casino in Thun, on the 12th of August, at 11 o’clock in the morning, to arrange for sending carvings and other articles the production of the Ober-land cantons to the Great Exhibition.” (Cheers.) The inhabitants of this queer little place, this antiquarian hole, a thousand miles from Ostend, in the heart of the snow mountains,—these people, who have been so distinguished for carving all kinds of little curious things, had caught the pulsation which beat in England, and it had stirred them to invite their neighbours to a meeting at 11 o’clock —(what a loss of time!)—for the purpose of arranging for sending specimens of their work to England—1,200 miles distant. (Cheers.) The meeting was tremendously crowded, and they came to the resolution of sending some thing to the Exhibition better than any thing they had done before. (Hear, hear.) Between Ostend and Brussels the fields and agricultural districts are more like gardens, vegetation is carried on to such perfection. I thought that it was impossible that any thing like vegetable production could be represented in the Exhibition; but I found upon making some little inquiry that an indefatigable young man, 22 years of age, and a student in one of the schools, was emulous that the productions of the country should be represented, and he is producing a painting, 17 feet long, containing nothing else but representations of the vegetable productions of Belgium. (Laughter.) I give you this anecdote to show you how every thing on the Continent is to be represented at the Exhibition. (Hear, hear.) I really believe that in Belgium and France the manufacturers and artizans are going mad about the Exhibition. They are producing silks that never can be worn, because they are too expensive for even princely purchase: they are producing brocades of such a costly description that they can be applied to no use except being a display of what can be accomplished. (Hear, hear.) The manufacturers are going to enormous expense to do this. I saw a piece of silk at Lyons,



made of silver threads and gold threads, interwoven with threads of glass; and a piece of drapery that would actually stand on end; and these are being produced as evidences of the grand skill in textile manufactures of which Lyons is capable. (Cheers.) Other manufacturers are producing silk gloves and silk stockings. I have seen silk stockings produced of the most elaborate description, with decorations such as ladies will not dream of wearing, but which show the earnestness manifested by the various people on the Continent. (Hear, hear.) The continental designers are doing two things—they are producing two classes of design: they are designing such things as are in conformity with the present taste of the buyers—every conceivable variety of the present fashion. In other words, they are shewing their wonderful versatility in meeting an immediate exigency. If the simplest description of mere spot pattern prevails, then we shall have, with this simple element of design, the widest amplification of this element, the most diversified display of its resources; but they are also producing a second class of designs of a floral and ornamental character, equal to the very highest kind of floral painting—not an impossible flower painting, not some thing that cannot be done on silks and ribands—but something that *can* be done on these fabrics. (Cheers.) So that, on one hand, they comply with the condition of the market; and on the other hand they show their means and capabilities of producing what may be done. (Hear, hear.) The designers of Nottingham having produced designs to suit the fashions of the times and the people, and having satisfied their employers, should apply their thoughts and imaginations to the production of designs which would show how far their education has benefited them as designers. (Cheers.) I have passed through the designers' rooms at Lyons, and have found them designing things of a most marvellous character—things that could be done: I have seen designs with flowers arranged as cleverly as the groupings of Van Huysen, and which could be produced in manufactures. (Cheers.) The designers of Lyons and Paris are equal to this. They do not content themselves with just picking and stealing enough for immediate purposes, of adroitly appropriating the good things of others unacknowledged; they are artists full of intellectual knowledge of the principles of art, and this coupled with the true enthusiasm of the best of those whose names are associated with the practice of high art. I found one designer at Lyons who up to this time has produced separate designs for silk to the extent of more than 50, applicable for every conceivable branch of the manufacture, so that his employer could select from them whatever would be most suitable for his particular purposes. Having satisfied their employer, some men would have rested. Not so the Lyonese designer; he satisfied his employer, and then prepared himself to make a drawing about eight feet long. He then took his portfolio, containing say 150 drawings, and threw them along the table; and he made his drawing in imitation of that

emptied portfolio, every fragment containing on its surface a magnificent ornamental thought, suitable for silk. (Cheers.) Upon these fragments of paper he placed things of this sort. He said to himself—"When did silk begin to be displayed?" And he went through the whole series of early silk designing, such as first found in China, then in Constantinople in the time of Tiberias; afterwards showing the earliest indications of silk designs in France, in Spain, in Belgium, and in England. (Applause.) What does all this show? It shows a man who possesses not only the power of making a design, but who has a thorough knowledge of the history and principles of design. (Loud cheers.) I will now point out to you, as well as I can, how it is that the French manufacturer, in conjunction with his designer—always an active, intelligent servant to the manufacturer—is sure to succeed. And in introducing this part of my subject I would call your attention to a conversation I had with a Lyonese silk manufacturer. After looking through one of the Schools of Art in company with him, I said, "Have you all your designers from these Schools of Design?" He looked at me as if he did not comprehend my question, which I repeated. "Do your manufacturers have their designers from these Schools of Design?" He replied, "My dear Sir, we don't consider that if we went out some fine morning and put our hands on the first person we met, we should say to him, 'We want some designers; will you be one?' We believe that a good designer means an educated designer; and where is an educated designer to be found but in a School of Design?" Two years ago, when I was in Nottingham, I should have hesitated to state this, because it would have appeared something like the "nothing like leather" principle (laughter); but from the bottom of my heart I believe the whole question lies there. (Hear.) If a good designer is to be found, he must be an educated man. (Hear, hear.) Returning again to my text, that "wherever there is smoke there must be fire," I beg to say there has been a great smoke about Lyons from time immemorial. This city has a world-wide reputation for the magnificence of its silks. It does not arise from its fabrics being well woven, or its machinery being so superior: that is simple enough; but it arises from the thought that is put on the surface of those fabrics; and that thought which has created this fame emanates from the educated men of Lyons. (Hear, hear.) It is a well-ascertained fact that if a design is good it has been produced by an educated man; if bad, by an uneducated man. (Hear.) The Schools of Lyons then are the very reason why the silks of that town are so pre-eminent. I will guarantee that the Lyonese School is known to many of you. Lecturers and some anonymous newspaper writers of this country have fallen foul upon our Schools of Design in England. They say, "You should model your schools upon the Lyonese principle:" every body says the Lyonese School is the grand thing! I believe however that these itinerant lecturers and scribblers never saw the



Lyonese School, and that they know nothing about it ; but I have visited that school, and seen upon what principle it is conducted ; and I believe that the whole sum and substance of correct ornamentation for manufactures must arise, and does arise, from the fact that all those who are educated as designers are men who can thoroughly understand the whole principles of art ; and whether a man is going to produce a picture, commonly called a work of high art, or whether he is going to produce a picture, commonly called a design for silk, that the principles which lie at the bottom of both are identical. And I believe that the whole success of a School of Design rests upon the recognition of that principle. (Hear, hear.) There is the power to do, but that is not art. I can make pupils draw well in a very short time, but that is not art. The next element to the power to do, is the power to know—the intellectual power of art. I have illustrated this by pointing out to you the French designer, who threw out his whole scope of knowledge on a piece of paper giving you the history of silk design. The intellectual power of art embraces all the principles of light and shade, formation and construction—the principles of arrangement, design, thought, and taste. These are matters of the intellect. The power to do does not imply this. Many clever things are done by boys at school for prizes ; but they are merely imitative. The Chinese can imitate things to a degree that it is impossible to detect the original from the copy ; but what is wanted is the intellectual power to know. A really well educated designer will not only have the power of knowing and doing certain things, which a master of a school of design may teach, but he must possess a third element of art that cannot be taught: he must have the power of feeling, of understanding—that intuitive power of elegance and taste which cannot be described, but which must be felt. (Hear, hear.) I had read so many lectures about the school at Lyons that I thought I knew all about it before I got there, and I expected that the first thing that would be exhibited to me would be a great quantity of designs for silk ; and I imagined there would be more than usual, because Louis Napoleon had been there two days before me, presuming that he would be sure to be shown the best things. Well, when I got there, I did not see a single evidence of any thing like silk design. I asked the director who was showing me round upon what principle the school was conducted. He replied, “We teach in this way: we teach the pupils how to understand things.” “But in this town,” I said, “you manufacture silk. How do you educate your silk designers?” He took me to a table, and showed me a list of arrangements. “In the first place,” he replied, “we have a professor of anatomy.” Well, anatomy upon silk certainly appears singular, and I made that remark to him. The answer he gave me was, “There is a fine sense of proportion generated in the human mind by the study of anatomy, and the students obtain this fine sense of proportion by studying the marvellous anatomy of the human frame. There is the principle of anatomy.” (Cheers.) “Then,” he said, “there is a

professor of botany." There is a more obvious relation in botany as applied to design than in anatomy. "We have a professor of botany then—a man who not only teaches how to draw flowers, but their construction and thorough analysis—the calix, the petals, the stamen, —because the designer sometimes wants only the calix, sometimes the petals, and sometimes the stamen, or the pistel. This professor tells you the whole principle of botany, and teaches you the beautiful construction of plants before he teaches you how to draw at all." This professor takes his pupils into the botanical gardens of Lyons, about two miles distant from the schools; and to see him going with the students to study the construction of flowers in those gardens was no small gratification to me, nor would be to you. (Cheers.) He does not then see the poverty of cut or dried plants, but the vital reality of things. There are more suggestions for the textile designer in one foot of luxuriant wild herbage than in a dozen well trimmed parterres. "Then," said my conductor, "we have a professor of landscapes." "What has that to do with silks?" I asked. He replied, "The landscape student, if he be a right man, goes into the *abandon* of nature, which gives him a warmth that he could not otherwise obtain." Then there was a professor of ornament. I said "I don't see any appearance of ornamental drawing." I was answered, "The professor of ornament has a room to himself; he takes a boy into it, and says, 'It is no use telling you how to draw correct ornament; but I will teach you what correct ornament means: I will teach you certain radical forms in Greek ornament that shall enable you to design to eternity, because you will know Greek ornament by heart.'" (Hear, hear.) And so with regard to other styles of ornament. (Hear, hear.) The next professor was a professor of sculpture. I said "that was not much wanted for silk." "No," was the reply, "but we have workers in relief, and it behoves the master to teach modelling, and not only to teach the manipulation of modelling, but the whole science of art in projection. Besides the above there is a Professor of Engraving, who teaches the science of rendering the laws of colour and light and shadow in the different medium of mere black and white. Then there is a Professor of Painting, who carries the pupil through the complex laws of colour, instructing him into all the beautiful results of judicious opposition or of exquisite harmony. Then there is a Professor to teach every thing about Architecture; and after him an Elementary Master and a Professor of Geometry and Perspective. Besides these Professors there is a Principal of the School, who in his own person unites the Artist and the universal man of taste with capacities eminently suited to the necessary managerial duties of conducting so important an Institution. This gentlemen has a large mind for the beauties of nature and art; is not disposed to take up some corner of art and blindly insist upon a school adopting it as its invariable formula, to the exclusion of the numberless beauties to be found in the diversified realms of taste and excellence. He sees the multitudinous wants of man; he appreciates the varied capacities for which manufacture



labours, and he instructs accordingly in this large and wholesome spirit. The Professors teach the individual constituents, and the Principal in a true perception of their united powers instils the total result, which is right art. The School at Lyons is a large building, at least as large as the whole of Somerset House. This building was granted to the municipal authorities fifty years ago, and it is now the City Museum and School of Design. The students have ready access to its numerous Galleries and facilities of study to which we have nothing parallel in this country. Each Professor has a distinct private apartment; not for his own special indulgence and lazy retirement, but in which to take individual pupils: there, in their individual capacity, to instil more certainly the capabilities of art, and to insist the more forcibly upon the profounder parts of study. As I have said before, the Botanical Garden is at all times available for study. There is an extensive library, containing many thousand volumes; dissections are carried on in the Anatomical Theatre; and lectures are given by the professors frequently. To support this noble Institution the Government of the country gives £500 a year; besides which it receives £2,000 a year from the Lyonese Municipality. And we shall never progress with the schools in this country so long as they are mainly dependent upon voluntary subscriptions. The money should come out of the Municipal Fund. (Cheers.) There are a few generous people in every town who put their hands into their pockets for every good object, and there are a few others who will not put their hands into their pockets for any thing. (Laughter.) The consequence is that the charitable suffer and the uncharitable gain by it. (Hear, hear.) The Lyonese School has a fund of £2,500 a year, besides the ground and building, together with the Museum, and the many other advantages which I have named. As an instance of the great power of the designers in Lyons, I may give a circumstance which came immediately under my own eye. I was in a room where there were several designers, all of whom had previously been educated at the School of Design, and were indeed members of it at the time of my visit. I was remarking to a manufacturer who was with me, upon the great celerity with which one of the designers produced his own ideas. His movements were as rapid and as certain as the ordinary movements of the pen in writing. The gentleman to whom I spoke desired me to request from the designer a correct delineation of any flower which might occur to me; this I did, and not only did I have it immediately from his well-stocked memory, but I got a dozen of each for which I asked, drawn in every possible position, and in every stage of growth. What was this? It was not the laboured production of an imperfect mind, which toils for its results, but consummate knowledge of every element of its labours—perfect comprehension of the structure of the objects of its study, and a loving perception of every beauty of the works of nature. (Cheers.) Nor was this a singular instance. I was informed that very many of the youths from the school exhibited this power; and, indeed, from the excellent drawings of flowers which I

saw there, I need not have been surprised at it. (Hear.) After a few more observations, Mr. Hammersley resumed his seat amidst the warmest applause.

On the motion of Mr. FELKIN, seconded by Mr L. HEYMANN, (two of the principal manufacturers of Nottingham,) a vote of thanks was by acclamation accorded to the Lecturer for his address, and the meeting broke up.

### ADDENDA.

The Nottingham Committee of the Exhibition, 1851, have the pleasure of stating, that immediately after this Address was delivered, eighteen more of the Lace and other Designers of this district applied for space to exhibit Designs next year, and numerous other applications for space to exhibit in different branches of the local manufactures have been received.

They also notice, as a proof of an earnest desire to promote the art of Design, that a Manchester Gentleman has devoted the sum of £110 to be given in Prizes, as appear by the following notice:—

#### GREAT EXHIBITION OF 1851.—£110 IN PRIZES.

MANCHESTER.—The sum of £110 has been placed in my hands by a Calico Printer of this City, for the purpose of being divided into Prizes for the best Designs suited for Printing on Calico or De Laine, as follows:—

£20 for the best set of six Three-coloured Patterns.

£10 for the second ditto.

£5 for the third ditto.

And similar Prizes for the best, second, and third best four and five colour Patterns, which make up the sum thus offered.

The Patterns are not to exceed 7 inches in size of sketch, and no second effects to be obtained by shading. Their practicability will be taken into consideration in the adjudication.

A Medal will be given to at least the best of each class of Patterns, if not to the second and third best, and if the cost of these be not provided from other sources, the pecuniary Prizes will be reduced by such an amount as will defray the cost of such honorary distinctions. But the distribution of Medals or other honorary distinctions being at present an undecided question with the Royal Commissioners, such distribution in the present case will be regulated by plans yet to be made.

As soon as the Prizes are awarded, the successful competitors will be required to furnish Duplicates.

For conveniently transmitting the Drawings to the Great Exhibition, it is recommended that they be sent, as under, by the 25th of February, 1851. Each Drawing to be under seal, such seal not to be broken until the Drawings are in the hands of the Royal Commissioners. Drawings in this competition will be eligible for any other Prizes offered by the Royal Commissioners, and any sets of Drawings sent to the Exhibition, done in conformity with the above conditions, will be eligible for the Prizes named above. The adjudication will be vested in thoroughly competent Persons, to be appointed by the Royal Commissioners.

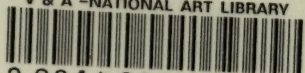
The quantity of space secured for the Exhibition of Designs by the Manchester Designers alone is 600 feet. No doubt much more has been applied for by other Designers both at home and on the continent; and it is hoped that the offer of these Prizes may stimulate to exertion in conformity with conditions attached.

Further information, if required, may be obtained by communicating as under.

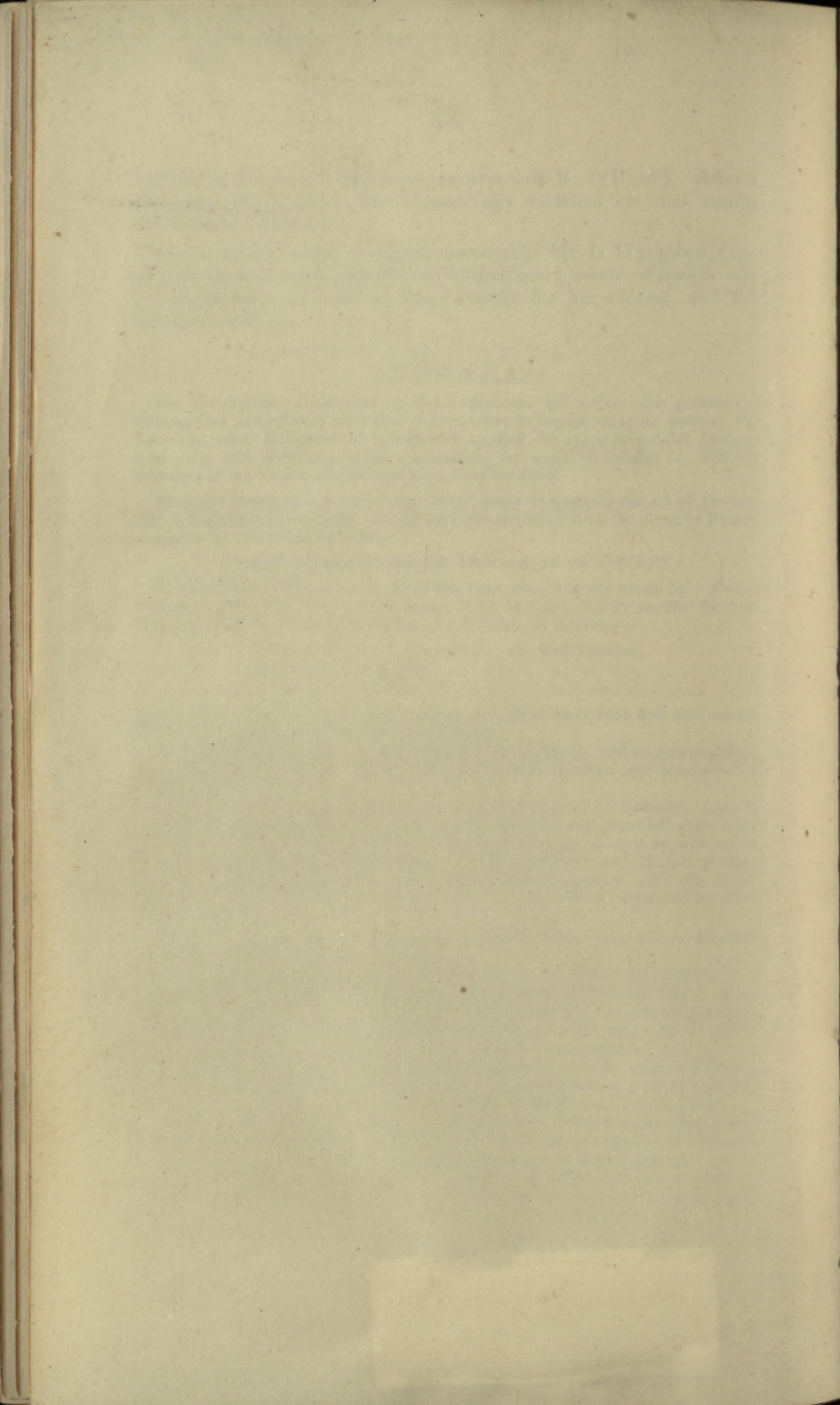
J. A. HAMMERSLEY,  
Principal of the Manchester School of Design.



V & A - NATIONAL ART LIBRARY



3 8041 800 13651 7





~~29~~

A.4.

~~14~~

~~17.10.2~~

